By Alexander Woollcott

The Sublimation of Mr. Gill.

Cort Theater with good will last evecoming with high hopes to the play ter and this play. Here is a fine and alled "Merton of the Movies." Those he rambling and uneven tale which critic's heaven is probably a theater Saturday Evening Post, those two confirmed collaborators George S. Kauf-man and Marc Connelly have builded dreamed of and cursed himself for not

pictures becomes, as written and Nash filled the final act with a great as played at the Cort, a very fable of tenderness and the finest understand-innocence, of youthful illusions, of the lng any authors could ask. world unspoiled. It takes on the gen-leness and overtones of "Peter Pan." he is a Peter Pan of Hollywood, adroit in its derision of the movies this Merton Gill. Something of the than any of its predecessors, more preposterous chokiness that overtakes all honorable people when the Barrie masterpiece is unfolding, clutches at the throat as the tragi-comedy of Merton reaches its climax at the Cort.

than any of its predecessors, more workmanlike than any play the workmanlike than any play the workmanlike than any of its predecessors, more preposterous chokiness that overtakes all han any of its predecessors, more workmanlike than any play the measurement of the predecessors.

Mlle. Sorel Opens

Engagement With

Assemblies.

## Cohan's New Play, Here From Boston, Brilliant Playing Sparkles With Fun

First Night Audience Forms 'Little Nellie Kelly,' Satirical Musical Piece, Opens at One of Important Society Liberty.

Mile, Cecile Sorel and M. Albert Lam-"Little Nelly Kelly," a satirical mi ert of the Comedie Francaise and asso- sical play from the abundant genius of clates began a two weeks engagement George M. Cohan, arrived last evening at the Thirty-ninth Street Theater last at the Liberty Theater, fresh from co right in Emile Augier's "L'Aventuriere." ceded success in Boston, the hub of Mile. Sorel as Clorinde, an adventuress things Celtic as well as things cultural. from Madrid who has captivated Monte-The entertainment offered at the Lib Prade, a rich Paduan of 60, is superb. erty served the double purpose of wel-She has French beauty, a resonant coming home Mr. Cohan and his typi-

cally New York play. After three hours The play is set in Padua in the packed with swiftly moving action, tune fteenth century. Clorinde has social ful Cohangsque melodies, clever dancing spirations, and though not interested in and settings that were and will be easy Monte-Prade further than his millions, is to look upon, the crowd was not satis willing to marry him, despite the oppo- fied. It clamored for the author and dihis daughter Ceclie and his rector of the piece. He appeared,

willing to marry him, despite the opposition of his daughter Cecile and his nephew Horace, and intends to so through with the marriage.

At this polit, Fabrice, played with attraordinary strength and delicately built determination by M. Lambert, returns to his father's home after teny stream of the father home after the years of adventurous exile. His is intended to Moste-Prade as a friend of His cannot accept such tension below. She decides to run away with this young man, but Annibed, her brother, who guides her whole life, refuses to let Monte-Prade's money go so easily, and threatens a duel with Fabrice. They decide to settle the matter quietly with a sum of money. But the adventuress, who has dealt with the father cold-bloodedly for his pearls and rich robes, cannot accept such terms with the son. Because, "at last," as Sorel deciaims elequently, "I have found a man."

She retreats, and the father no longer spenaced with a marriage in his dotage, cannot accept such terms with the son. Because, "at last," as Sorel deciaims elequently, "I have found a man."

She retreats, and the father no longer spenaced with a marriage in his dotage, blasses his daughter and nephew in failt. A great was preferred to the father of France, of which M. Ravel and M. Lambert and Mile. Sorel are worthy exponents. It is satisfying to see the unities observed so closely, as Angler does in "L'Aventuriere."

Mile Sorel's company supplement her work admirably, particularly M. Fernand Charpin, who made his drunken come sunny, in spite of the audience's aughtly to o soon at the mere sight of an authentic wine flask.

The first night audience formed one of the limportant assemblies in society just evening. Mrs. William, Randojph, with Mrs. William, Randojph, and Mrs. F. Egerton Webb, Mr. and Mrs. Roberts and Mrs. F. Egerton Webb, Mr. and Mrs. Roberts and Mrs. Advertisement.

Arthur Brisbane and Countand Counters
Thaon di Revel.

Others in the audiedce were Mr. and Mrs. F. Egerton Webb, Mr. and Mrs. R. Horace Gallatin, Mr. Whitney Warren, Jr., Mr. Stephen B. Eikins, who was accompanied by several friends: Mrs. Brady Harriman, Mr. Albert R. Shattuck, Mr. and Mrs. Oscar L. Richard, Mr. and Mrs. Walter T. Rosen, Mr. and Mrs. Robert L. Livingston, Mrs. Riddle Duke, Mr. and Mrs. Snowden Fahnestock, Mrs. Barbara Hatch, Mr. and Mrs. Augustus Thomas, Mrs. R. de Golcouria Cameron, Mrs. Henry O. Havemeyer, Mrs. Maude K. Wetmore, Mrs. H. Wiley Corbett, Mr. and Mrs. E. R. Thomas, Mrs. Francia H. Cabot, Mrs. Kate Douglas Wiggin, Mrs. William H. Bilse, Mrs. Samuel Lewisohn and Mr. Leon Rothler.

MRS. RINEHART'S NEW PLAY.

Wagenhals & Kemper have accepted a new play by Mary Roberts Rinehard, at present unnamed They will put into rohearsal in about a month and bring it to New York for its opening its

In the final scene he is sitting superbly at the telephone explaining his plans for the future to the editor of "Silver Screenings." He intends, he says, to marry Miss Montague. She has been his best pal, of course. And, he might add, his severest critic. As those familiar lines gave the signal last night for the curtain to descend, was it altogether fancy that we seemed to see him standing in the tossing.

twinkling treetops high above a dreary world, waving good-by? It is impossible, as well as unnecessary, to separate out two such per ning—a wildly miscellaneous audience fectly blended strands as Glenn Hun-tertain for a second and which otherwis uncommonly appealing actor meeting were not disappointed. Out of the role of his heart. A dramatic where there are no first editions and Harry Leon Wilson wrote for the where all the roles are as exactly cast teresting material for cassing an evenas this one. Out of it emerges such a ling, and to that extent the Equity Play-Merton Gill as Wilson must have ers have justified themselves.

them a shrewd and wise and utterly quite realizing in print. Out of it delightful comedy.

When so well known a story finds its way at last to the stage it is a sanc
Way at last to the stage it is a sanc
Nor is it necessary to particularize them is either of the happen for the happen fo When so well known a story finds its theater this year.

Nor is it necessary to particularize in the morning after reviews to shake their heads pensively and lament a little the sorry falling off, which is well chosen throughout. There should be a word for Lucile and give them some of the consideration they would get in a hotel—or even in the boarding house which the parents This time these old girl. At first we rebelled a little at main will not do. The play the too familiar Cohanesque nasal, the as a

stencils really will not do. The play stencils really will not do. The play they have written is a thing of more delicate comedy and of finer fiber than ever Wilson's story was, and it is without shoddy from the beginning to the end.

To an unexpected degree it tugs at the most inaccessible sympathies. This story of the handy boy in the village grocery store who dreamed of attaining something bigger and finer in motion pictures becomes, as written and as played at the Cost a very filled.

At first we rebelled a little at the too familiar Cohannesque nasal, the support of the boys in Forty-second street" air with which point after point was pitched like a quoit at the first nighters out front. Here, we said, was a canny, expert comedienne, who knew how to put her shoulder to any sagging scene and would put this one over if she smashed it in the process. We said all these things and then ate our words when Florence Nash filled the final act with a great unloading herself on her son's home. unloading herself on her son's ho All in all, a charming and civilized and abundant entertainment, more

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which opened at the Equity Forty-eighth

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'THE HAIRY APE' FOR THE PARIS ODEON weather. It opens almost on a note of farce, with a crude attempt at a society ten in the dingy parlor of a military tension bearing house. Throughout the other two acts it hovers over comedy, and again, as Kipling says, comes close to being a nasty tragedy.

Louise Closser Hate gives a characterization that is almost the femining parallel in its homely pungency of the First American Play Selected

CHICAGO, Nov. 13 .- Announcement tha "The Hairy Ape," by Eugene O'Neill parallel in its homely pungency of the Old Soak. She has the very feel of the character in her acrid moments, in her underlying kindliness, in her vacillation over petty details, and she sounds of America. News of the selection was

for Production.

the note of maternity even more fercely than a woman's magazine. It is in her sentimental moments that Miss Hale quavers a triffe too much—she is too intellectual for the occasional sniffle.

Phyllis Povah has an extremely dispersed by role as the cold beauted. Montrose Moses, Margaret Anglin, Ke agreeable role as the cold hearted young hers, when so to the young husband. At this point to the young husband. At this point Tom Powers had a chance to show his quality, too, but the rest of the time he was compelled to do little but futter was compelled to do little but futter was compelled to do little but futter.

BACON TO TAKE REST.

John D. O'Hara, an Old Friend, Play "Lightnin' " Role,

CHICAGO, Nov. 13 .- Frank Bacon,

will return to the cast before the play goes to Boston next month, according to John L. Golden, producer. "Mr. Bacon merely has been forced to rest long enough to regain his health," said Mr. Golden, "He will remain in a Chicago hotel."

Meanwhile the part will be played by John D. O'Hara, an old friend of Bacon, at the latter's request.

AMUSEMENTS. AMUSEMENTS.

HENRY MILLER RUTH CHATTERTON "LA TENDRESSE"

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TO-NIGHT AT 8:30

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Adapted for the American Stage By MARTIN BROWN

CORT THEATRE West 48 St. Eves. 8:15
MATS TOMOR W & SAT. 2:15.
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FLORENCE NASH Harry Leon Wilson's story dramatized by Geo. S. Kaufman & Mare Connelly

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